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GREAT BRITAIN AND IRELAND: House of Commons.

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UNIVERSAL ART CATALOGUE.

(6)

RETURN to an Address of the Honourable the House of Commons,
dated 17 May 1867;—for,

“COPY of any CORRESPONDENCE and PAPERS on the Subject of the
UNIVERSAL ART CATALOGUE.”

UNIVERSAL CATALOGUE OF ART BOOKS.

MINUTE approved at a Board Meeting held at the South Kensington Museum on the
5th of April 1864.

1. INSTEAD of making the catalogues for the Art Library and the educational and other scientific divisions of the South Kensington Museum dependent upon the accidental collection of works, I recommend that measures be taken for forming a catalogue of all those works in the languages of all countries, which ought if possible to be found in the respective divisional libraries.

2. To do this, it would be necessary to search the catalogues of the British Museum, the Bodleian and other British Libraries, as well as the libraries of continental Europe and the United States.

3. The proposed catalogues would therefore represent certain classes of literature tolerably complete up to a given date.

4. Such catalogues being once printed would supersede the necessity for the editions at present constantly recurring.

5. By indicating in the catalogues the works as they are obtained, the deficiencies of the collection, as well as its possessions, would always be patent.

6. Such catalogues would be useful in all libraries, and to students in all parts of the world, and would in the end prove more economical and much more useful than the present system.

This recommendation is based on a suggestion of Mr. Dilke's, made in the *Athenæum* before 1851. (Mr. Dilke died in 1864).

(signed) *Henry Cole.*

Several, if not all, of the *College Libraries* in Oxford use the catalogue of the Bodleian; each library having its own possessions indicated by a note on the interleaving, so as to enable a student to go at once to the larger library for anything not contained in that of the College.

In the case proposed by Mr. Cole, the student would have the entire field of congenial literature to fall back upon, and know where to look for all information obtainable.

I suppose it would supersede all catalogues (on its own subjects) in Europe and America, and additional volumes could be added as the new publications appeared.

(signed) *J. H. Pollen.*

The Secretary was authorised to make preliminary inquiries and preparations for the work.

LETTER read and approved at a Board Meeting held at the South Kensington Museum on the 4th of May 1865.

To Mr. Cole.

Sir,
I HAVE caused to be analysed for this work the catalogues,—

1. Of the British Museum.
2. Of the Bodleian Library, Oxford.
3. Of the Douce Library, Oxford.
4. Of the Gough Library, Oxford.
5. Cicognara's Catalogue.

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Having



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Having each entry in them marked respectively under the following heads: (1) Art. (2) Education. (3) Food. (Natural History, Agriculture, &c.) The entries under the first head have been cut out, pasted on slips and collected according to author's names for the 1st division.

Anonymous works to be reserved for a 2nd division.

These entries are in various languages, and frequently take time to determine on their proper place in the order above named.

I consider that a fair remuneration for the extraction and pasting, &c., of these slips would be at a rate of 2d. each entry, 1s. 8d. per 10 entries, and I should be willing to undertake to get the work done at that price.

This preliminary work will have to be edited, for which I consider the payment should be at the rate of 10s. per page (of the same number of lines as the Quarterly Review), viz., 44 lines. It is impossible to do this work during the interruptions of office hours.

Six thousand and sixty-two entries have been cut from the British Museum Catalogue at 2d.; this amounts to 50l. 10s. 4d., to which is to be added 13l. 12s. 2d. expense of marking off what is not at present required to be pasted, but is a necessary preliminary to starting the catalogue.

I estimate that to compile the letter A from the above catalogues, about 18,000 to 20,000 entries will have to be furnished, including the present additions to the British Museum subsequent to the date of the published catalogue.

These additions, however, I do not include in the estimate of entries, as each such entry will require transcription in addition. This estimate is approximate only. Until further progress is made in the work, I consider that a sum of 200l. should be authorised for the prosecution of the work, and when this sum is expended that a further report be made.

I am, &c.

(signed) J. H. Pollen.

MINUTE approved at a Board Meeting held at the South Kensington Museum on the 12th of October 1865.

1. THE South Kensington Museum has been furnished with an art library which is always on the increase, and for this library, as far as it has been practicable, every important work has been collected, bearing on the history, literature, illustration of fine art, and art applied to industry.*
2. Several editions of the catalogue of the library have been printed and published from time to time; but these, from the daily increase of the library, have become imperfect almost as soon as they have been issued.
3. With the object of providing against an imperfection of continual recurrence such as the foregoing, and for other considerations, my Lords have ordered the compilation of a catalogue on a basis altogether new.
4. It is proposed that the new catalogue shall include not only the books in the library, but all books printed and published at the date of the issue of the catalogue that could be required to make the library perfect; that is, to compile an universal record of printed art books which are known to exist up to that period, wherever they may happen to be at the time.
5. It is obvious that immediate perfection cannot be expected in such a work, and that many deficiencies, errors, and imperfections must constantly be met with. It is therefore proposed, by means of occasional supplements, to rectify them and to add notices of any books not brought to light at the time of issue, as well as of such further publications as continue to appear.
6. By reference to the proposed catalogue any reader in the art library of the museum would thus find a clue, not only to the works he was looking for in the actual collections of the library, but to other works bearing on his course of studies which had not as yet been obtained, but which had been ascertained to form part of other libraries, whether public or not, either in our own or in any foreign country. All rare books would have a reference given to the libraries in which they are to be found. By this means also the deficiencies of the art library would be demonstrated, and provision made for its ultimate completion.
7. Such a catalogue, it is thought, would prove a valuable acquisition to art literature throughout the world, and would have such an international interest as to justify Her Majesty's Government in inviting the co-operation of other Governments towards its accomplishment.
8. The

* NOTE.—The library is open to the public every day of the week (except Sunday), and on three evenings (Mondays, Tuesdays, and Saturdays), till 10 p.m. Facilities are afforded for referring to its contents and furnishing students with the readiest means of pursuing their researches. There are alphabetical as well as classed catalogues, in which all new books of the library are entered as soon as possible. Besides this, constant attendance is given by officers competent to afford verbal information to readers regarding the contents of the library, and the books in which special information may be found.

8. The nature, however, of such an undertaking entails difficulties partly inherent, as having reference to the proper limits of the special subject-matter of the catalogue itself, and partly from the scattered position of libraries and collections, many of them unfurnished with any trustworthy and attainable account, either printed or manuscript, of their own contents, from which the catalogue, so far as it refers to books not in the South Kensington Library, must of necessity be compiled.

9. With a view, therefore, of obtaining suggestions in respect of the second class of these difficulties, and to help to mature their judgment relative to the first, my Lords propose to solicit information on the following points:—

(a.) In forming a complete Art Library, to what classes of works should the collection be limited?

(b.) To what extent should works illustrating the art of the period, such as Holbein's "Dance of Death," Mulready's "Vicar of Wakefield," Gustave Doré's "Dante," and the like, be included?

(c.) Should topographical works be included?

(d.) To what extent should any critical account of a book be admitted with its title?

(e.) What kinds of works, not strictly art works, are necessary additions to an Art Library intended for general use?

(f.) What size and type for such a catalogue would be most generally convenient and useful, with references to instances?

(g.) The following printed catalogues have been collated in the course of the preliminary work for the formation of the proposed catalogue:—

The catalogues of the British Museum.

"	"	Bodleian Library.
"	"	Douce Collection.
"	"	Gough Collection.
"	"	Trinity College, Dublin, Library.
"	"	London Library.
"	"	London Institution.
"	"	Athenæum.
"	"	The published part of the Imperial Library, Paris.
"	"	Count Cicognara's Library.

The Bibliographical works of Watt.

"	"	Ebert.
"	"	Kayser.
"	"	Ersch.
"	"	Graesse.
"	"	Brunet.

The Bibliographie Universelle.

Besides numerous booksellers' catalogues.

10. Additional references to any printed catalogue not comprised in this list as likely to contain notices of books of the nature indicated in reply to question (a.), (b.), (c.).

11. Any further remarks on the nature or practical details of this undertaking.

12. Letters, &c., should be addressed to the "Secretary," South Kensington Museum, London, W., marked at corner, "International Art Library Catalogue."

MINUTE read at Board Meeting held at the South Kensington Museum on the
19th of January 1866.

THE Lords of the Committee of Council on Education having decided to produce a universal catalogue of all printed books relating to or aiding the study of the fine arts, have requested the following to advise their Lordships what works should be included in it:—

COMMITTEE OF ADVICE.

The Duc d'Aumale.	M. Anatole Gruyer.	The Comte de Nieuwerkerke.
M. Alfred d'Arce.	The Marquis de Souza Holstein.	M. Emile Piot.
The Marquis d'Azeglio.	The Viscomte H. de Laborde.	M. A. F. Rio.
Very Rev. Canon Bock.	The Comte Ferdinand de	M. G. O. Thiers.
Signor Cavalcaselle.	Lasteyrie.	The Comte Clement de Ris.
M. Georges Duplessis.	M. Lempertz.	The Baron Alphonse de Rothschild.
Professor von Eitelberger.	M. de Longpérier.	Mr. J. C. Ruland.
Dr. Engelmann.	The Duc de Luynes.	Professor Semper.
M. Emile Galichon.	M. Merimée.	M. Du Sommerard.
Senor Don Pascual de Gayangos.	Signor Molini.	Professor Henri Taine.
Professor L. Gruner.	M. Otto Mündler.	

The Baron de Triqueti.	Rev. J. Griffiths.	Mr. Quaritch.
Dr. Waagen.	Mr. George Grove.	Sir Henry C. Rawlinson, K.C.B.,
M. Rudolph Weigel.	Mr. Hart, R.A.	M.P.
M. Van de Weyer.	Sir Edmund Head, Bart, K.C.B.	Mr. S. Redgrave.
	Mr. A. J. B. Beresford Hope,	Mr. R. Redgrave, R.A.
	M.P.	Mr. Henry Reeve.
Dr. Acland.	Lord Houghton.	Mr. J. C. Robinson.
Sir John Acton, Bart., M.P.	Mr. Jarves.	Very Rev. Canon Rock.
Dr. Appell.	Mr. Winter Jones.	Mr. Ruskin.
Mr. A. Barker.	Mr. Layard, M.P.	Mr. Rye.
Mr. Cavendish Bentinck, M.P.	Mr. F. Leighton, A.R.A.	The Rev. Dr. Scott, Master of
Mr. C. C. Black.	Very Rev. Dr. Liddell, Dean	Balliol.
Mr. Henry Bohn.	of Christ Church.	Mr. Severn, H. B. M. Consul at
Mr. Joseph Bonomi.	Lord Lindsay.	Rome.
Mr. W. Boxall, R.A.	Sir Coutts Lindsay, Bart.	Mr. H. D. Seymour, M.P.
Mr. Bullen.	Mr. T. Longman.	Mr. Henry Shaw.
Mr. Burges.	The Marquis of Lothian.	Sir John Simeon, Bart., M.P.
Mr. Reginald Cholmondeley.	Mr. Maskell.	Mr. Soden Smith.
Mr. E. Clibborn.	Baron Marochetti, A.R.A.	Earl Somers.
Mr. Cole, C.B.	Mr. Alfred Morrison.	Mr. Stirling, M.P.
Rev. H. O. Coxe.	Professor Max Müller.	Mr. Street.
Dr. Dasent.	Mr. John Murray.	Mr. Tite, M.P.
Sir C. Wentworth Dilke, Bart.,	Mr. C. T. Newton.	The Rev. Dr. Todd.
M.P.	Mr. Oldfield.	Mr. Watts.
Professor Donaldson.	Mr. F. T. Palgrave.	Mr. W. H. J. Weale.
Lord Elcho, M.P.	Mr. Wyatt Papworth.	Professor Westwood.
Mr. Fisher.	Mr. J. Parker.	Sir J. Gardner Wilkinson.
Mr. James Fergusson.	Mr. J. H. Parker.	Mr. C. H. Wilson.
Mr. A. W. Franks.	Mr. C. Perkins.	Mr. Woodward.
Mr. George Godwin.	Mr. J. H. Pollen.	Mr. Wornum.
Sir F. Grant, P.R.A.	Mr. Reg. Stuart Poole.	Mr. Digby Wyatt.
Mr. Gregory, M.P.	Mr. F. S. Powell, M.P.	

Mr. J. H. Pollen to act as Secretary of the Committee.

LETTER of Invitation to act on Committee of Advice.

Sir,

I AM directed by the Lords of the Committee of Council on Education to transmit to you the accompanying papers, from which you will learn that they have decided on the compilation of a catalogue of printed books relating to the fine arts, which is intended to include, as far as possible, all such books from the invention of printing, and that much progress has already been made towards such a compilation.

On several points of detail in the execution of this work my Lords desire to profit by the advice of those who may have given their attention to the subject, and their Lordships request you to afford them the advantages of your valuable experience and knowledge as to the points in question.

They will be happy to receive such assistance as you are disposed to give them in the way most convenient to yourself, either by correspondence or at a meeting to be hereafter summoned.

In the meantime they will be glad to be informed of your co-operation.

I have, &c.
(signed) Henry Cole.

EXTRACTS from LETTERS received from Members of the COMMITTEE of ADVICE.

Sir William Stirling Maxwell, Bart., M.P.—[4 December 1865.]

"I BEG to enclose replies to some of your printed questions. I fear they will be found to do little more than recapitulate difficulties which you must have already perceived.

"A good general bibliography of books on the fine arts is much wanted.

"(a.) I have printed at different times two catalogues of *Books relating to the Arts of Design in my own Collection at Keir*. In the *first* of these there is a classified list of the authors, or names of anonymous books arranged under the respective heads to which they seemed to belong. I did not repeat this list in the *second*, chiefly because I had between the dates of the two catalogues acquired a good many books which seemed to me *books of the Fine Arts*, and yet did not fall under any of the heads. If you have not got these catalogues in your collection, I will try to find you copies, and send you them if I succeed. The question is a most difficult one, and is in fact raised a second time in questions (b.), &c.

"(b.) I have

"(b.) I have included *Dances of Death* in my own Catalogue, but not such books as Doré's *Dante*. I do not see on what principle *Dances of Death* can be admitted which would not also call for the admission of all books of *emblems* of which the illustrations possessed great merit as works of art. The admission of the *Dante* would also call for the admission of *all* illustrated works in which first-rate artists had a hand, and it is obvious this would enormously swell the work, and to some extent diminish its usefulness as a special bibliography. I think I would exclude books which are *CHIEFLY* monuments of *literature*, and to which the art of the designer, high as it may be, is only an accessory. This rule would let in the *Dances of Death* and exclude Doré's *Dante* and John Martin's *Milton*, and such books, while it would also let in Flaxman's *Dante*, Ketsch's *Shakespeare*, which are illustrations without text. It would be a rule which would often be found unsatisfactory and would have to be relaxed now and then, but to dispense with it altogether, or to adopt the opposite rule, would be to run into a bulk which would prove very unmanageable. When a book has been written by the artist who illustrated it, I think it should be admitted as belonging in both its aspects to the history of art.

"(c.) The above remarks apply to some extent also to topographical works, meaning by that term county histories or histories of towns in which many matters are treated of, as well as the monuments they may contain. Guides to Rome, Venice, Florence, &c., clearly fall within the scope of the work. In fact, if a place is famous for its monuments, its history can hardly be excluded.

"(d.) I think it would be a pity to attempt any criticism in the first edition of this Catalogue. Let us have a good catalogue, of which there is a great want; *first*, an indication of the more important works in each class might be made in the preliminary notice prefixed to the book.

"(e.) I can offer no answer to this question.

"(f.) I should say the ordinary 8vo. form was the best. (Smithsonian Report on the Construction of Catalogues of Libraries, by C. C. Jewitt, Washington, 1853, 8vo., is well worth consulting.)

"(g.) I would add to the list of bibliographical works worth consulting, *Bibliothèque de Peinture, de Sculpture, et de Gravure*, par Christ. Theo. De Murr, Francfort et Leipzig, 1770, 2 vols. 8vo. There is another work by him relating to engraving of gems, of which I do not recollect the title."

Mr. Tite, M.P.—[24 February 1866.]

"I SHALL be very happy to give any assistance in my power to the above object. I should submit that, at least in the first instance, a conference is desirable."

Professor Max Müller, Oxford.—[25 February 1866.]

"I SHALL most gladly give such help as it is in my power to give towards the compilation of a catalogue of printed books relating to the Fine Arts. The undertaking, as sketched out in Mr. Pollen's memorandum, even if it should not reach the perfection and completeness which are very properly aimed at, will confer a real and lasting benefit on students of arts in every country.

"It is a work that could hardly be undertaken without national support, and which, if successful, will, I hope, serve as an example in other branches of literature."

Dr. Acland, Oxford.—[25 February 1866.]

"I HAVE the honour to acknowledge the receipt of your letter informing me of the intention of the Lords of the Committee of Council on Education to compile an International Art Catalogue, and offering me the honour of co-operating. It will give me much pleasure to do so to the best of my ability."

Sir Edmund Head, Bart., K.C.B.—[25 February 1866.]

"I SHALL be happy to render any assistance in my power on the Committee, although I doubt whether my knowledge can be of much service."

Professor Donaldson.—[25 February 1866.]

"I SHALL be happy if my feeble services can be of use. On reading through Mr. Pollen's memorandum, I must own that I do not exactly seize the scope and object he has in view, and how far the gentlemen applied to can assist. It therefore appears to me that it would be *very desirable* to have a meeting, as suggested by you, to receive Mr. Pollen's further explanation, and to gain further information and enlightenment by the exchange of ideas among those present, and the discussion of the several topics that would naturally present themselves."

Mr. *Ruskin*.—[26 February 1866.]

"I HAVE received your official letter touching the new Art Catalogue, and I shall be very glad to be of any use I can in the business."

Mr. *F. T. Palgrave*, Council Office.—[26 February 1866.]

"If Mr. Cole's circular, requesting me to co-operate so far as I can towards the proposed Art Catalogue, requires an official reply, would you kindly report that I shall be glad to do so?"

Rev. Dr. *Scott*, Master of Balliol.—[26 February 1866.]

"I REGRET to think that I shall be able to give but little assistance in such an undertaking; but I shall be happy to do anything which is in my power."

Mr. *Reginald Stuart Poole*, British Museum.—[26 February 1866.]

"I HASTEN to express my willingness to render all the aid in my power, both by offering remarks on the questions put in Paper No. 541, and by giving a list of works bearing upon the branches of art—Ancient Egyptian Art and the Art of Greek Coins—with which I have specially made myself acquainted."

Mr. *George E. Street*, 51, Russell-square.—[26 February 1866.]

"I SHALL be happy to co-operate, as far as it is in my power, as one of the Committee of Advice on the Universal Catalogue of Books on Art."

Very Rev. Canon *Rock*.—[26 February 1866.]

"In answer to the request for any assistance I may be inclined to afford, by way of suggestions, I beg to say I shall be always most ready to help forwards such a desirable measure as far as I am able, and in the manner my Lords may think proper to select. The plan is a wide one, and too large to be sketched out in a letter; maybe I may be allowed at some meeting to set forth my ideas on the subject?"

M. *Georges Duplessis*, Paris.—[26 February 1866.]

"AYANT reçu ce matin la lettre par laquelle vous me faites l'honneur de me demander mon concours pour l'important ouvrage que vous entreprenez,—

"Je m'empresse de vous répondre que je me mets complètement à votre disposition, et que je serais heureux s'il m'était possible de vous être de quelque utilité en cette occasion."

Mr. *J. Winter Jones*, British Museum.—[27 February 1866.]

"I SHALL have much pleasure in giving any assistance in my power towards the compilation of the Fine Arts Catalogue, the preparation of which has been decided on by the Lords of the Committee of Council on Education."

Sir *Henry C. Rawlinson*, K.C.B., M.P.—[27 February 1866.]

"I SHALL be happy to co-operate, to the best of my ability and knowledge, with the Lords of the Committee of Council on Education in the compilation of a catalogue of printed books relating to the Fine Arts Department of Science and Art at South Kensington; but if you should wish me to make out a list of those I think most necessary, I will gladly do so on hearing from you."

Sir *J. Gardner Wilkinson*.—[27 February 1866.]

"I REGRET to say that my health has obliged me to leave London, and prevents my applying myself at present to any subject with the attention that I could wish to bestow upon it, but it will give me much satisfaction to offer my co-operation in the proposed scheme, and if I can, by correspondence, give any assistance in furthering the objects of the Council, I shall be happy to do so. I do not know what works are in the possession of the department."

Mr. *James Fergusson*.—[27 February 1866.]

"THE subject being one in which I feel very great interest, and to which I have given a good deal of attention, I shall consequently be most happy to give such assistance as I may be able to afford in any manner in which it can be rendered."

Mr.

Mr. *Oldfield*, 61, Pall Mall.—[27 February 1867].

"SUCH a scheme appears to me very useful and desirable, and though I doubt whether any assistance I could render would be of much service in the compilation, yet I shall be happy to attend any meeting you may convene on the subject."

Le Comte *Clément de Ris*, Paris.—[27 Février 1866.]

"J'AI reçu les différents papiers relatifs au Catalogue des Ouvrages d'Art du Musée de South Kensington que vous m'avez adressés, et je suis très heureux de l'occasion que s'offre à moi de renouveler des relations amicales qui s'étaient établies entre nous lors de l'Exposition Universelle de 1855, et de témoigner une fois de plus de bon souvenir que je garde de l'accueil si sympathique que j'ai trouvé auprès des directants et administrateurs du British Museum, de la National Gallery, du Musée de Kensington, lors de mon séjour en Angleterre en 1862.

"Je suis donc très heureux de voir mon nom figurer au nombre des membres du Comité d'Avis, et vous pouvez être certain que je ferais tout mon possible pour me rendre digne de cet honneur."

M. *Anatole Gruyer*, Paris.—[28 Février 1866.]

"JE prends un vif intérêt à l'entreprise que vous poursuivez, et je me mets entièrement à votre disposition pour vous transmettre les indications qu'il sera en mon pouvoir de vous envoyer."

Mr. *Bernard Quaritch*.—[28 February 1866.]

"I BEG to acknowledge the receipt of your letter of the 22nd instant, and to state that it will afford me much pleasure to give my co-operation to the Lords of the Committee of Council on Education in advancing the scheme of the compilation of a Catalogue of printed books relating to the Fine Arts.

"You say, however, that it is 'on several points of detail' in the execution of this work that my Lords desire to profit by my experience. If any meeting were summoned, it would be as well to specify these details more clearly than is done in the Enclosures Nos. 541, 560, sent to me.

"Having devoted a considerable time of my life to the subject of cataloguing and catalogues, I have a decided opinion on the question of this projected catalogue; but having been requested to give my advice only regarding 'details,' I must retain my opinion about the whole scheme.

"A detailed report, in answer to the various questions implied in Papers 541 and 560, shall be sent to you in writing within a fortnight. If before sending in my report you would wish to see me, I should call upon you any time you named."

Mr. *Bernard Quaritch*.—[13 March 1866.]

BIBLIOGRAPHY and Art Bibliography considered with reference to the Production of a Universal Catalogue of all Printed Books relating to or aiding the Study of the Fine Arts.

1. Bibliography is the art of technically describing books, periodicals, and books of prints, in such a manner that the owner of any of the books described may ascertain the absolute or relative completeness of his copy.

An account of the literary or artistic merit of a work is not the bibliographer's department, but the intelligent bibliographer should obtain and add to his own technical descriptions, the opinions (critiques) of writers of literary history.

2. The object of systematic bibliography (that is, of book titles arranged in classes) is to supply to students and scholars references to existing works on any special subject.

3. The bibliographical works hitherto published may be divided into—

(A.) General works of reference in one alphabet, such as—

Brunet *Manuel du Libraire*, 5 vols. 8vo.: Paris, 1860-65; made doubly useful by a classified "Table des Matières."

(B.) Special works of reference, such as—

Panzer, *Annales Typographici*, 11 vols. 4to.: Norimb. 1793-1803.

Lowndes' *Bibliographer's Manual*, 4 vols. 8vo., 1834; and 6 vols. post 8vo.; 1858-64.

Watts' *Bibliotheca Britannica*, 4 vols. 4to.: Edinb. 1824.

Upcott's *Bibliographical Account of the principal works relating to English Typography*, 3 vols. 8vo.; 1818.

Quérard, *La France Littéraire*, 10 vols. 8vo. : Paris, 1827-42.
 Heinsius *Allgerneines Bücher Lexicon*, 13 vols. 4to. ; 1812-64.
 Engelmann's valuable Series, 8vo. : Leipzig.

- (C.) Catalogues of public and private libraries, such as—
 Dibdin's *Bibliotheca Spenceriana*, with the "Aides," and the Cassano Catalogue, 7 vols. royal 8vo. 1814-23.
 The Grenville Catalogue, 2 parts, in 3 vols. 8vo. 1842-48.
 The Catalogue of the Bodleian Library, with the Supplement, 4 vols. folio, 1843-51.
 Cicoquard, *Catalogo dei Libri d'Arte e d'Antichità*, 2 vols. 8vo. : Pisa, 1821.
 The Stirling Catalogue; an essay towards a collection of books relating to proverbs, emblems, &c.; being a catalogue of those at Keir, 8vo. : London, privately printed, 1860.

Booksellers' and Publishers' Catalogues:—

4. Of the works of general bibliography, that of Brunet is without a rival, comprising as it does the titles with bibliographical details, brief criticisms of the value and rarity of the best and most curious books of every class and every literature.

Special bibliography has been most amply treated. Panzer and Hain describe early printed works with accuracy. Lowndes in both editions is tolerably exact for earlier English literature, but very defective for the modern.

Antonio supplies us with information about Spanish literature; Barbosa Machado and Da Silva, about the literature of Portugal. In fact, many hundred works, more or less perfect, have been produced by the assiduity and toil of bibliographers. The extent of this can be seen by a recent work:

Petzholdt, *Bibliotheca Bibliographica*, 8vo. : Leipzig, 1866.

5. With all the multitude of existing bibliographical works relating to the literature of every country, and every division of knowledge, there is one class which has been most singularly neglected, and that is the bibliography of art literature. With the exception of Count Cicognara's Catalogue of his own library alluded to previously, there exists no work especially devoted to that subject. The production of a catalogue of all existing works on art, and connected with art, is undoubtedly a very great desideratum, but it is such a stupendous enterprise that individual exertion, however energetic, would shrink from it.

6. Art bibliography is a subdivision of bibliography requiring a special knowledge of the Fine Arts, rarely possessed by the ordinary bibliographer; for an art catalogue, the artistic features of a book ought to be more clearly pointed out than it would be done by an otherwise scrupulous bibliographer.

7. Art bibliography, as far as "books" are concerned, is as stated above, a subdivision of bibliography; but it also extends to an equal degree into another department, viz., that of "prints," and the "knowledge of prints."

8. A single printed leaf is a broadside, but two leaves printed as one open make a pamphlet; between a pamphlet and a book, a bibliographer can make no distinction.

9. One leaf with an engraving on it is a "print," a "suit" of two or more prints is a "book of prints."

A printed work with one or two prints or woodcuts by eminent masters is also a "book of prints;" for instance, the "*Dante folio*, Firenze 1481," having in its ordinary state two engravings by Baldini, is very important in the history of engraving.

The connection between "prints," "books of prints," and regular printed literature, is so gradual, that in an art catalogue the selection of what ought to be entered into such a catalogue, must be left to the intelligent judgment of the cataloguer.

10. Art bibliography, as far as early and rare "prints" and "suites of prints," are concerned, has been well cultivated in the works of Bartsch, *Le Peintre Graveur*, 21 vols. 8vo. : Vienne, 1803-21, and the various Supplements and Complements by Weigel, Passavant, Dumesnil.

Nagler's *Künstsler Lexicon*, 22 vols. 8vo. : München, 1835-52.

Ottley's *Early History of Engravings*, 2 vols. 4to. : 1816.

Murr's *Journal zur Kuntzgeschichte*, 17 vols. 8vo. : Nürnberg, 1775-89.

Neue's *Journal zur Litteratur und Kunst*, 2 vols. 8vo. : Leipzig, 1798-99.

Further very interesting monographs have been published, giving an exact account of the works of Dürer, Jost Ammon, Callot, Silvestre, and one of the works of the Wierix (by Arnold) is nearly ready.

Important contributions to art bibliography are scattered through periodicals, such as the *Art Journal*, 4to. 1846-66; *Das Kunstblatt*, 4to. : München, 1820-57. Even literary journals like the London *Athenæum* contain valuable materials relating to art bibliography.

11. Art bibliography is also connected with palæography, or the art of knowing and describing manuscripts.

As many MSS., especially those which would have an art interest, possess miniatures and other ornaments, an art library is sure to contain specimens of such MSS. Palæographical

graphical works ought, therefore, to form a portion of an art catalogue, and the art cataloguer should also be enough of a palaeographer to catalogue correctly a mediæval manuscript in an European language, leaving the cataloguing of oriental MSS. to professed oriental scholars, but retaining the duty of giving a description of the artistic features of each MS.

12. Art bibliography comprises still another department, that of catalogues of collections of paintings and drawings.

13. An art library ought to include—

(A.) All block prints and block books issued before the invention of printing with moveable types, and the literature of these works, by—

Heineken.
Falkenstein.
Sotheby.

Weigel.
Berjean.

(B.) All works relating to painting, drawing, sculpture, architecture.

This division contains—

- (a.) Engraved galleries of Europe and collected engraved works of painters.
- (b.) Theoretical works on art, such as those of Winckelmann, Ruskin, Agincourt, Rosini, Cicognara.
- (c.) Architectural literature.
- (d.) The engraved works of sculptors.
- (e.) Engraved ornaments, books of designs and facsimiles of drawings.
- (f.) The lives of painters, sculptors, and architects.

(C.) All the works containing woodcuts, engravings on copper or steel, and lithographs, and the published lives of engravers and lithographers.

This division includes works on every subject—

(a.) Illustrated literature of every country and all ages, from the time of the "Nurnberg Chronicle, folio, 1493," and earlier, down to the chap books printed all over Europe, and of which those of France have been so well elucidated by Nisard, in his "Livres Populaires," 2 vols. 8vo. in two editions; the Maximilian series, the numerous books of "Hours," and illustrated liturgical works printed in France and elsewhere.

The works of Cruikshank, and all the series of illustrated weekly papers.

(b.) Travels like—

De Bry's "Peregrinationes in Indiani," occ. et or., 25 parts, Francof. 1598-1634; "Cook's Voyages," 8 vols. 4to., and atlas 1773-84.

The numerous collections of voyages pittoresques.

(c.) Topographical works, of which so many have been printed in England.

(d.) Works on the antiquities of all parts of the world, this name being only another for "Ancient and Mediæval Art."

(e.) Works of natural history, such as

- "Madame Knip's Pigeons," 1 vol. folio, Paris.
- "Gould's Birds of Europe," 5 vols. folio, 1837.
- "Gould's Australia," 7 vols. folio, 1848, and other works.
- "Bewick's Birds," 2 vols. 8vo.
- "Bewick's Quadrupeds," 1 vol. 8vo.
- "Redonté les Roses," 3 vols. 4vo., 1817-24.
- "Redonté les Liliacées," 8 vols. folio, 1802-16.
- "Yarrell's British Birds," 3 vols. 8vo.
- "Yarrell's British Fishes," 2 vols. 8vo.

(f.) The engraved works of the great anatomists of England, France, Germany, and Italy, consisting of several most superb series of anatomical engravings of the human body, commencing with Dürer's work on Human Proportion, and including even such works as the recent publication of "Walton on the Camel," folio, London, 1865.

(g.) Works relating to the industrial pursuits, manufactures, and arts of all countries.

(h.) Works on horsemanship, fencing, games, sports, emblems, &c.

(h^o.) Works of costumes, pageants, &c.

(i.) Portrait collections.

(k.) Guide books.

(*l.*) Catalogues of all art and industrial collections.

(*m.*) Works of heraldry, like "*Litta, famiglie nobile d'Italia*," 9 vols. folio, Mil. 1819-66.

(*n.*) Numismatic works and those of medallic history.

(*o.*) Maps and atlases; for instance, "*Ptolemæi Cosmographia*," folio, Rome, 1478, or "*Saxton's English Atlas*," folio, 1574; even the set of the great English Ordnance Surveys are important works of art.

14. On surveying the immense field covered by art literature, art bibliography appears to, and does, indeed, extend over an area so immense that one mind, one pair of hands, can scarcely grasp it. To undertake the task of compiling an art catalogue is a gigantic labour, which can only be understood by those who have worked in the field of bibliography.

The Bibliographical Handbook of Brunet has been gradually developed out of the works of Le Bure and others; a similar work for art publications exclusively will have to be developed under individual responsibility, but with assistance from all sides.

15. The production of an art catalogue by a Government department would be a very doubtful undertaking. By even a dozen men, working eight hours a day, the work would progress slowly, and, I fear, unharmoniously. The ultimate cost of the catalogue might be nearly 100,000*l.*

16. I am, for the above reason, against the proposed scheme for a "General Art Catalogue," though I admit the existing want, and the great utility of such a catalogue.

17. I advocate what I consider practical, feasible, and judicious, and above all, useful to English artists and art collectors, viz.:—

I. Extension of the Art Library at Kensington, because art publications are getting every year scarcer and dearer, and the possession of a work in a library is better than a reference to it elsewhere pointed out in an elaborate catalogue.

II. The making of a perfect and thoroughly accurate catalogue of the existing library, with minute references to the contents of all the collections and periodicals in it.

18. Such a catalogue would be at once useful, and form the basis for a grander work to be developed by later exertions.

19. The existing catalogue of the Art Library, South Kensington Museum, by J. C. Robinson, London, 1862, is only a simple list of reference not deserving the name of an "Art Catalogue."

20. The execution of a creditable art catalogue of the collection of books, &c. at Kensington requires the undivided time of one or more librarians, who ought to have no duties beside that of making the catalogue. The waiting upon the public, the placing and replacing the books upon the shelves, the collations, the effecting of purchases, &c. ought to be done by other functionaries.

21. A reason against the making of a "General Art Catalogue" is, that the compiler would have to *copy* so much work of careless bibliographers, and necessarily copy their errors and omit their omissions. Of all divisions of bibliography "Art bibliography" requires most urgently the handling of each book by the cataloguer.

22. I am prepared to supply the "rules" for cataloguing an "Art Library" on being desired to do so.

My catalogue of works on the Fine Arts, issued as No. 227 of my stock, January 1866, is only partly executed upon these rules.

The catalogue of a public library ought to be very rich in references to the works existing in the library.

I will now add my remarks to the paper dated February 1866, No. 541, forwarded to me.

1st. The collection of books at Kensington is only a slender one. An outlay of at least 5,000*l.* per annum for books, and absolute powers to purchase in the hands of the chief librarian, are required to give that library the chance of becoming a first class "Art Library."

2nd. See section 19.

3rd. With the necessity of a catalogue on a basis altogether new I concur.

4th. I should defer insertions of books not in the library until required, when they can be catalogued in a supplement.

5th. The "deficiencies," "errors," and "imperfections" will occur in astonishing numbers, if books are inserted which the cataloguer has not handled himself.

The magnitude of the task is such, that thousands of pounds would be expended before any public use could be obtained from the work of copying bibliographers.

6th. By reference to the proposed "General Art Catalogue," the reader in the Art Library

Library would often have the annoyance of asking for books not in the South Kensington Library.

It would be much more satisfactory to the art student and artist to give them the most perfect clue to the books, engravings, and review articles in the library at Kensington, or at all events, in any of the great public libraries in London.

Rare books in libraries are generally described only in such a manner as to identify the title, date, name of printer, and number of pages, but such a cataloguing would not suffice for an "art library," and ought not to be mechanically transferred into an art catalogue. In a catalogue of this kind, the "art features" of each book ought to be properly pointed out, and this could only be done by an art bibliographer acting according to special rules, differing from those usually followed by the ordinary bibliographer.

7th. The execution of an art catalogue would no doubt prove a valuable acquisition to art literature; it is, however, a serious work to be undertaken by a Government. I cannot see how foreign Governments can aid in such a scheme, they could follow on the same path if this country executed a really well-made "Art Catalogue" of the books in the public libraries of Great Britain.

8th. As stated before, I am against the copying of titles from other catalogues as untrustworthy.

9th.—

(a.) See section 13.

(b.) Every work of art, that is to say, every literary work treating on art and archaeology, and every book with engravings, woodcuts, or lithographs, ought to be in a complete art catalogue. Power of rejection should be exercised by the librarian purchasing for an art library, who being limited in funds, would select works according to their relative practical utility.

(c.) Topographical works ought to be included; all works mentioned by Upton should be in a fine art catalogue.

(d.) Critical accounts beyond an accurate description of the execution of the plates or cuts, ought to be most sparingly used, but the references to critiques, reviews, and books should be a most conspicuous feature.

(e.) The size and type of "Brunet," and "Manuel," the latter, slightly larger, might be adapted for an art catalogue.

(f.) Before spending one penny on printing the proposed art catalogue, the work done by the collators of the catalogues here enumerated ought to be examined, to ascertain whether the titles and collations are sufficiently exact for an art catalogue.

10th. I know of no catalogue showing the extent and limits of an art library besides that of Count Cicognara.

11th. My remarks on the nature of the undertaking are given, sections 1-22.

Practical details I should give when further requested to do so.

I would now add a few final remarks.

Her Majesty's Government ought to give annually a separate grant of money to the Art Library at Kensington, expressly for the purchase of art books.

It is not for me to dwell upon the national importance of the Art Library at Kensington; it is admitted that the artistic education of the nation has been greatly benefited by it, and, as a result, British artists, designers, and architects have improved, and will further improve their taste, extend their sphere of action, and thus gain for themselves and the nation at large greater prosperity and worldly happiness.

The time may not be far distant when Government must examine the condition, utility, and accessibility, by means of catalogues, of the other public libraries receiving national support. I think in the conception of a "General Art Catalogue,"

The library of books in the British Museum,

The print-room at the British Museum,

The library of the Patent Office,

should be comprehensively dealt with. The rules of cataloguing given to these libraries ought to be concerted so as to obtain a harmonious result.

If the art books in the above three establishments, and in the library of the South Kensington Museum were catalogued in a uniform manner, and a systematic table to the four catalogues added, a respectable "Art Catalogue" of the books possessed by the nation, would be produced.

The sale of this set of catalogues would very nearly repay all the outlay bestowed upon the enterprise.

15, Piccadilly.

(signed) Bernard Quaritch.

Le Viscomte H. Delaborde, Conservateur du Département des Estampes à la Bibliothèque Impériale, Paris.—[28 Février 1866.]

"Je serai très heureux de participer, autant qu'il dépendra de moi à l'accomplissement d'une aussi utile entreprise, et je me tiens à votre disposition pour tous les renseignements ou indications qu'il me sera possible de vous fournir à ce sujet."

The Marquis d'Azeglio.—[1 Mars 1866.]

"JE m'empresse de me mettre à leur disposition et serai charmé de coopérer de mon mieux à l'objet qu'ils ont en vue pour la formation d'une bibliothèque *artistique*."

M. Emile Galichon.—[Paris, 2 Mars 1866.]

"EN m'appelant à vous communiquer mon sentiment sur l'ouvrage que le Conseil d'Education de South Kensington a décidé d'élever à l'art vous m'avez fait un honneur dont je me reconnais bien indigne. Depuis nombre d'années je suis avec le plus vif intérêt les efforts considérables et intelligents qui vous ont conduit à faire de votre Musée une institution que toute l'Europe envie à l'Angleterre. Aujourd'hui en osant former un Dictionnaire Général des Beaux Arts vous assumez une tâche bien lourde, mais plus cette tâche est difficile à remplir plus aussi vous acquierez des titres sérieux à la reconnaissance de tous ceux que les art intéressent. L'ouvrage que vous méditez sera un vrai monument qui dans l'avenir, témoignera en caractères indélébiles de la vitalité prodigieuse de l'Institution de South Kensington et du dévouement tout exceptionnel de ceux qui ont présidé à sa formation.

Malheureusement je ne puis que bien peu vous venir en aide dans le travail gigantesque que vous entreprenez, mais du moins ce sera avec le plus grand plaisir que je chercherai les moyens de vous être utile dans l'œuvre si difficile que vous commencez.

Pour cela, je vous serais fort obligé de me faire connaître l'époque approximative à laquelle il conviendrait que je vous fasse parvenir mon mémoire."

Rev. H. O. Cole, Bodleian Library, Oxford.—[3 March 1866.]

"I SHALL have much pleasure in rendering any assistance in my power towards the excellent scheme for a Fine Art Reference Catalogue proposed by the Lords of the Committee of Council on Education."

Professor Westwood, Oxford.—[3 March 1866.]

"I AM delighted at the plan for so splendid a Bibliotheca Artistica as is proposed in the papers sent to me, and shall be most happy to co-operate in its production in the special departments to which I have paid some attention."

Signor D. Giacomo Molini, Florence.—[3 March 1866.]

"THIS catalogue will be of a great advantage to every person who takes the slightest interest in comparing and admiring the beauty of form in all the extension of its philosophy.

"I beg your kindness to be the interpreter of my thankful feelings towards my Lords of the Committee, and assure them of my best co-operation."

Sir Francis Grant, P.R.A.—[4 March 1866.]

"I SHALL have much pleasure in co-operating in a work which will be so useful and valuable."

Mr. Thomas Longman.—[5 March 1866.]

"I SHALL be happy to give any aid in my power to promote the production of the contemplated International Art Library Catalogue."

The Rev. John Griffiths, Oxford.—[5 March 1866.]

"TO render any help towards such an object would give me very great pleasure if it were possible that I could render any, and should that possibility arise, I beg that you will command my services."

Mr. Bullen, British Museum.—[6 March 1866.]

"BELIEVING that such a work must prove highly advantageous to all students of Art, I beg to say that any suggestions I may be able to make likely in any way to enhance the value of such a compilation shall in due time be placed at your disposal."

Mr. Digby Wyatt.—[6 March 1866.]

"I NEED scarcely say that it will afford me great pleasure to co-operate in any way I can in the carrying out of so useful an undertaking."

Mr. George Godwin.—[6 March 1866.]

"I HAVE received your communication and enclosures touching this matter, and take the liberty, in reply, to express my hope that the intention will be carried out as fully as possible. Such a catalogue of printed books relating to the Fine Arts as is contemplated,

plated by the Lords of the Committee of Council on Education, would prove of immense value to all engaged in the study or prosecution of those arts, and to many others.

"Should a conference be determined on, or I should find myself in any other way able to afford any aid to the undertaking, I will willingly assist.

"A comprehensive reference to works not professedly treating of art, but containing incidental descriptions, criticisms, &c. &c., must, of course, form part of the work, a very important part, but it should have a separate form.

"I would add to the list of catalogues given, one just now published by the Royal Institute of British Architects, of the books and MSS. in their library, a valuable collection."

Le Comte de Nieuwerkerke, Palais du Louvre, Paris.—[6 Mars 1866.]

"Je m'empresse de vous annoncer que mon concours vous est acquis. Le Conseil a en une excellente idée en songeant à publier un Catalogue Général de tous les livres imprimés traitant des Beaux Arts depuis l'invention de l'imprimerie.

"Je crois que pour la bonne exécution de ce travail il est important qu'il soit réparti entre les diverses personnes à qui vous avez fait appel à ce sujet et que chacun d'eux s'occupe exclusivement de relever les livres imprimés dans son pays. Dans la liste des noms que vous m'avez adressée, je vois figurer ceux de MM. de Longperier, Darcel, Clément de Ris, appartenant tous trois à la Direction Générale des Musées Impériaux. Je vais leur demander de se partager le travail en ce qui concerne la France.

"M. de Longperier se chargerait de l'archéologie; M. Darcel des fayences, émaux, miniatures, meubles, &c. &c.; M. Clément de Ris de l'architecture et de la sculpture: avec notre permission, j'ajouterais à ces messieurs une quatrième personne, également attachée au Musée du Louvre,—M. Ernest Chesneau, auteur d'ouvrages sur les Beaux Arts, qui se chargerait des ouvrages théoriques et des livres concernant la peinture.

"Enfin H. de Laborde et M. Duplessis, qui figurent aussi sur votre liste, étant, l'un et l'autre, au département des estampes à la Bibliothèque Impériale. Je ne doute pas qu'ils n'acceptent avec empressement de faire de catalogue des livres Français relatifs à la gravure si vous voulez bien leur en faire la demande expresse.

"Tel est à mes yeux le moyen d'arriver à un résultat aussi complet que possible, surtout si les autres personnes aux quelles vous vous êtes adressées telles que MM. Merimée, de Lasteyrie, du Sommerard, &c., consentent lors du travail définitif, à apporter aux travaux préparatoires le complément de leurs connaissances spéciales en pareille matière."

Mr. C. Heath Wilson, Glasgow.—[7 March 1866.]

"I BEG to state that it will give me great pleasure to co-operate in any way within my power by correspondence."

Mr. Charles C. Perkins.—[8 March 1866.]

"It will give me much pleasure to co-operate in any way in my power towards the compilation of the proposed catalogue of printed books relating to the Fine Arts. Pray command my services in any way convenient."

Mr. Wyatt Papworth.—[12 March 1866.]

"I SHALL have much pleasure in co-operating in the matter of the catalogue of printed books to which you refer. I have given much attention to such subjects, for, during the last 20 years, I have compiled for my own use a MS. catalogue of some 7,000 works relating to architecture as an art and science; and, as a member of the Institute of British Architects, I have lately directed the printing of the catalogue of the library which had been previously drawn up to some extent by me as a catalogue under the author's name, and under the subjects."

M. Ernest Chesneau.—[13 Mars 1866.]

"Je contribuerai de tous mes efforts à la rédaction de l'important catalogue de livres d'Art dont ils ont décidé la publication.

M. le Comte de Nieuwerkerke, surintendant des Beaux Arts m'avait déjà entretenu de ce projet, et il m'a demandé de me charger plus spécialement de vous fournir des documents sur les livres imprimés en France concernant 1^o la peinture, 2^o la théorie des arts. C'est le travail que je prépare à votre intention."

M. Merimée, Paris.—[16 Mars 1866.]

"Dans mon opinion les 'Livres d'Art' d'une utilité générale et pratique ne sont pas rares. L'immense majorité des ouvrages publiés sur les arts sont modernes, et par conséquent se trouvent dans les grandes bibliothèques.

"Mais du moment qu'il s'agit d'un catalogue général, la difficulté est immense, et au

tres grand nombre de livres ou de publications échapperont toujours par leur peu de notoriété et leur insignifiance. Ainsi, qu'on vienne à découvrir en Italie une statue ou des débris d'architecture vingt abbés prennent la plume pour décrire ces objets pour dissenter sur leur mérite, leur origine, &c. Au bout d'un an il serait difficile de retrouver ces pamphlets dans la ville même où ils ont été imprimés.

"Mais j'oublie qu'il ne m'appartient pas de discuter ou d'apprécier la résolution adoptée par les lords du comité d'Education et je me hâte de répondre aux questions adressées relativement au catalogue général.

[These letters refer to the series of questions in the printed memorandum, *vide* page 3.]

"(a.) Il me paraît presque impossible de définir les limites d'un 'Bibliothèque d'Art.' Beaucoup de renseignements utiles se trouvent dans des livres en apparence absolument étrangers aux arts. L'architecte a besoin de livres de sciences. Les livres d'histoire et d'archéologie sont également nécessaires au peintre et au sculpteur. L'archéologie dont l'étude ne peut guères être séparée de celle des beaux-arts a sans cesse besoin d'une immense bibliothèque.

"Je me suis occupé il y a quelques années du sujet très controversé de la position des rames dans une galère antique, et vous noterez en passant, que je faisais cette recherche pour un peintre de mes amis. Les renseignements les plus notables se trouvent dans galien 'de usu partium,' Je me demande s'il est possible de dire 'tel livre ne peut servir à un artiste.'

"(b.) Les ouvrages mentionnés sont des œuvres d'art, ou plutôt des œuvres d'artistes, et peuvent être collectionnés au mieux titre que les gravures.

"(c.) Les ouvrages de topographie peuvent intéresser les architectes et même les peintres.

"(d.) Il serait très utile à toutes les classes de lecteurs que le titre d'un livre fut accompagné d'une notice critique, mais quel bibliographe a une autorité suffisante pour imposer son opinion?

"(e.) J'ai déjà répondu à cette question.

"(f.) Le format in 4° me paraît le plus commode.

"(g.) Il existe à Lyon une bibliothèque spéciale pour les Beaux Arts. Elle fait partie de l'école de cette ville. Il en existe une autre à Paris, à l'école des Beaux Arts, mais beaucoup moins riche. Ni l'une ni l'autre de ces bibliothèques n'a je crois de catalogue imprimé. Sur la bibliothèque des Beaux Arts à Lyon, on peut trouver des renseignements dans l'ouvrage de Montfalcon."

Baron Alphonse de Rothschild, Paris.—[17 March 1866.]

"THOUGH I fear I cannot be of much use, I shall with pleasure afford every assistance in my power towards the completion of the very interesting compilation intended by their Lordships."

Mr. George Grove, Crystal Palace.—[17 March 1866.]

"I SHALL have great pleasure in rendering all the assistance in my power to so desirable an object."

Mr. W. H. J. Weale.—[19 March 1866.]

"I SHALL be most happy to co-operate in any way that I can towards the compilation of so useful a work as a catalogue of books relating to the Fine Arts, and especially of such works as have issued from the presses of Holland and Belgium."

Mr. W. Burges.—[20 March 1866.]

"IN reply to your letter of 22nd February, I beg to acknowledge the receipt of the various papers enclosed with it, and to say that I shall be most happy to co-operate with the objects indicated."

M. Thiers.—[26 March 1866.]

"VOUS avez bien voulu me faire connaître la résolution prise par la Direction due Musée de Kensington, de dresser la Catalogue de tous les ouvrages imprimés existants relatifs aux beaux arts. Vous m'informez en même temps que la Comité Directeur m'a désigné comme une des personnes qui seraient invitées à émettre leur opinion sur diverses questions soulevées par ce projet de Catalogue. Je m'empresse de vous présenter et de vous prier de faire agréer aux membres du comité l'assurance de ma gratitude pour cette honorable désignation. J'aurais été charmé de pouvoir être utile à cette œuvre, mais tout en applaudissant cordialement au plan conçu par la Direction du Musée, je ne pourrai

pourrai quant à présent prêter aucun concours à son exécution. Les occupations que me créent mes devoirs de membre du Corps Législatif, ne me permettent point en ce moment d'entreprendre d'autre tâche. Si plus tard mon avis peut encore être utile, je le donnerai bien volontiers. Pour aujourd'hui je dois me borner à offrir mes remerciements au Comité des Sciences et des Arts pour l'honneur qu'il a bien voulu me faire."

Mr. J. C. Ruland.—[27 March 1866.]

"I AM highly sensitive of the honour their Lordships have done me in thinking me capable of rendering any assistance towards the carrying out of such an important scheme. I needly hardly add, that as far as my very limited experience may extend, I shall always be most happy to be allowed to place it at their Lordships' disposal."

M. Gruner, Dresden.—[29 March 1866.]

"I BEG you will assure their Lordships of the Committee of Council on Education of my willingness to give my assistance to its full extent in that praiseworthy work."

[18 May 1866.]

The Editor of the "Gentleman's Magazine" expresses his approval of the enterprise.

M. Lempertz, Cologne.—[25 June 1866.]

EXPRESSES his good wishes for the progress of this laborious undertaking, and offers some observations relative to works illustrating the rise and progress of the art of engraving.

M. Otto Mündler, Paris.—[26 June 1866.]

"I SINCERELY regret not to be able to be present at the meeting, being convinced of the excellence of the whole scheme, and applauding from all my heart to the spirited and deserving undertaking."

[8 July 1866.]

Mr. J. C. Robinson, of the Kensington Museum, reports that Don Pascual de Gayangos, of Madrid, will act on the Committee of Advice.

Count Ferdinand de Lasteyrie, Paris.—[28 July 1866.]

"I SHALL be always disposed, and sincerely happy, to pay my modest contribution to that great and useful enterprise by offering to the Committee, if they judge it of any interest, such list of works which I am possessed (of) concerning some special branch of arts."

SEVERAL letters were also received, giving suggestions as to the best way of forming the proposed Catalogue.

MINUTE approved at a Board Meeting held at the South Kensington Museum, on the 14th April 1866.

READ, Mr. Pollen's report (copy annexed) upon the progress and expenditure made with this Catalogue. Mr. Pollen is authorised to expend an additional sum of 200 £., and to report when this has been exhausted.

MR. POLLEN'S REPORT.

1. It is proposed that the Universal Catalogue of Art Works shall be divided into three parts. The first to consist of classes of works strictly to be called "Art" works, that is, works bearing on the theory, history, and criticism of art.

2. In the first of these classes would be comprised all works purely or mainly illustrative of the theory of art, as *e.g.*—

Vitruvius on Architecture,
Lectures of the Academicians,
Vol. ii., Modern Painters, &c.,

in which, either philosophically or practically, or both ways, the subject of art is treated in the abstract. The second class would comprise histories or chronicles of works of art, or of artists themselves. Such works as—

Pausanius' Descriptions,
Stuart's Athens, with the additions of Professor Cockerell,
Sir G. Wilkinson's Ancient Egyptians,
Vasari's Vite dei Pittori,
The publications of the Arundel Society, &c.,

would come under this head. In the third class, "Criticism," would be included works such as those of—

Winckelmann,
Visconti's Museo Pio Clementino,
Vol. i. of Modern Painters, &c.,

in which special works are critically reviewed.

3. Of these characteristics, probably, most of the works which will be the special objects of the catalogue will be found to include more than one.

Historical notices will be sure to contain a large amount of criticism, and most writers on the subject will lay down theoretic principles on which to base their judgment. There will be, therefore, no attempt made to separate the works into these classes. But if any work falls under one or other of these divisions or characters it will be inserted in the catalogue.

4. The difficulty I find at every stage of the inquiry is that of deciding whether or not a work, which, without professing in its title to do so, may very probably contain important notices of the nature specified, does or does not in reality contain any such matter.

Such a work, *e.g.*, as the "Vetusta Monumenta" may be expected to contain important notices or descriptions of works of art, monuments, or costumes. But many others lie imbedded in topographical works, voyages and travels, &c., as, *e.g.*, Lord Macartney's Embassy to China, or Mr. Ryc's "England as seen by Foreigners," in which will be found notices or descriptions, even passing allusions of the greatest interest and use to the student.

So again, in the various ancient descriptions of the Holy places, allusions to buildings or portions of buildings no longer existing, or much changed, are sometimes as valuable to the artist or architect who seeks to elucidate his theory or fill up the details of plans and elevations, as the odd vertebra which enables Professor Owen to reconstruct with perfect reliability the megatherium or saurus of the antediluvian period.

To have got to these scattered gems of knowledge wanted, perhaps, only once in a lifetime, but of the utmost importance when the occasion arises, and to have included in the catalogue such works as contain them is the kind of research which will probably be expected from us by the public.

But here lies the special difficulty as regards a catalogue of works scattered over Europe, and but partially accessible, at least to those employed on the catalogue.

For the present a number of works on topography, as of voyages and travels, are admitted into the catalogue "provisionally" till their value to it shall have been decided.

5. I should consider it advisable to adopt Mr. Cole's suggestion with regard to this outlying literature, and to make a separate catalogue of books only incidentally bearing on art, and professedly on topography or on travels, into a separate and second part.

6. A third part would consist of a rare class of works, of the utmost value, and indispensable to an art library, those in which art is made illustrative of literature:—Illustrated books, such as Albert Dürer's "Small Passion," Holbein's "Bible Cuts," Mulready's "Vicar of Wakefield," Gustave Doré's works, Stothard's "Rogers' Poems," Millais' "Parables," "Punch," Gilray, and Cruikshank's works, and the like.

Those professedly illustrative of art, such as Count Clarac's "Sculpture," will be included in the class of art history. But a large class, extending over the whole field of literature, is of so great an importance that it would be impossible not to include it, under some restrictions, in the catalogue. The objections to embarking on this part of the undertaking are obvious. Where should such a catalogue stop? But it is equally certain that a comprehensive reference to works of this kind would add immensely to the interest and value of the catalogue, granting that this part could not pretend to be exhaustive. It might be possible to make it tolerably exhaustive as to kinds or characters of such illustration, perhaps as to artists of any real merit, so that a reader should be sure to find in it references to every different character of book illustration, or ornamentation, and to all acknowledged illustrators. The great difficulty here will be to frame rules of exclusion that shall be generally agreed to, and it seems desirable to have this subject fully discussed. This portion of the catalogue might be considered as constantly liable to change and correction, and might be reissued from time to time without breaking on the continuity of the entire work.

I have, &c.
(signed) J. H. Pollen.

A Meeting of the Committee was summoned for 30th June 1866.

PRESENT:

Mr. Cole, C.B.
Dr. Appell.
Mr. C. C. Black.
Mr. Wyatt Papworth.
Mr. Bernard Quaritch.

Mr. R. Redgrave,
Mr. J. C. Robinson.
Dr. Rock.
Mr. Soden Smith.
Professor Westwood.

In the absence of the Vice President of the Council, the Secretary of the Science and Art Department presided.

Letters were read from M. Van de Weyer, the Belgian Minister; M. Lempertz, M. Otto Mündler, Mr. Winter Jones, Mr. C. H. Wilson, and others, expressing their regret at not being able to attend the meeting.

Mr. Cole read a summary of papers previously issued.

Two important questions were discussed at the meeting:—

1st. As to the arrangement of books with authors' names under three categories, viz.:—

(a) Art literature.

(b) Topography, travels, and other works bearing incidentally on the subject.

(c) Illustrated works, each forming a separate alphabetical catalogue of authors' names.

2nd. As to the best method of circulating the proofs or first edition. This edition would necessarily have to be a "proof" edition, as it must be circulated in various directions before the matter required for the completion of the catalogue could possibly be got together. Mr. Black, Mr. W. Papworth, Mr. Quaritch, Mr. Redgrave, Mr. Robinson, and Professor Westwood, took part in the discussions.

Arguments were adduced in favour of forming exhaustive references to all the works and editions of works of well-known illustrators, such as Cruikshank and others.

It was considered, on the other hand, that such efforts would be beyond the scope of the proposed catalogue, and would carry the editor and the department into a wider range, both as to time and cost, than would be commensurate with the present objects of the department. He suggested that all the catalogue matter should form one alphabet.

An opinion was expressed adverse to an alphabetical order under authors' names—suggesting a class catalogue instead. It was thought that experts would obtain all the information required.

It was shown, in answer, that classed catalogues had been tried in various libraries, and that the subject of their merits and feasibility had been exhausted in the discussions relative to the catalogue of the British Museum.

It was suggested classing objects by way of experiment, as *e.g.* enamels.

The same reasons applied to this proposal as to the last, at any rate for the present, till full information had been obtained as to books on each subject in the ordinary way.

Several gentlemen took part in the discussion.

After summing up, the Chairman took the sense of the meeting, which was decidedly in favour of an alphabetical catalogue under authors' names, and one such alphabetical catalogue instead of the three first proposed.

The second question considered was, how most effectually to provide for the circulation.

It was suggested that the booksellers would do the work best, and was against circulation by any periodical, and that the several learned bodies would do all that would be required.

Opinions were expressed in favour of employing the columns of some widely circulated periodical, if obtainable. As the circulation of the *Times* is immense, it was recommended that an application should be made to the proprietors of that paper, with a view to making some arrangement for the publication of the proofs in its columns.

The sense of the meeting was in favour of the latter course, which was therefore adopted, so far as regarded the proof-sheets of the catalogue.

(signed) J. H. Pollen.

Mr. Bernard Quaritch.—[2 July 1866.]

"I HAVE further reflected on the subject of the proposed 'Art Catalogue,' and take the liberty of forwarding to you these lines:—

As to the importance of such a catalogue there can only be one opinion, viz., that it is a real want in literature. But now, if you propose to execute this work under national auspices, you ought to do it in such a manner as to be creditable to those concerned in it.

"From what I have seen in the printed specimens of Parts 1, 2, and 3, I admit the scheme is in the hands of gentlemen who wish to do justice to their work, but who require
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a better understanding of the work expected from them, and, above all, a fuller and more ripely developed plan before going to press.

"The object of an art catalogue is to give bibliographical and incidentally critical information to art students and collectors; it is, therefore, the duty of the art cataloguer to supply this information with accuracy.

"The question of references should be taken in hand simultaneously with that of the composition of the catalogue. The principle on which these references ought to be made is a separate question.

"Your aim to obtain help from other than paid assistants I am afraid is illusory; I maintain that as you have so far advanced with the catalogue as to be unwilling to give up the scheme, you should—

"1. Settle a fixed plan of proceeding with the work.

"2. Have one head for the supervision of the work done.

"3. Concede to the head the power of engaging and discharging assistants.

"Your idea that gentlemen eminent for a certain branch of art should supply you with the "bibliography" of that art, I fear will not do; a general might be a very successful soldier, but would make only a poor battle painter.

"You alluded last Saturday to an eminent artist who might undertake the works on decoration; I know that gentleman,—however eminent as an artist, he is no bibliographer; an artist is one profession, that of a bibliographer is another; you have Mr. Papworth, the architect, on your committee; he is, however, an exception; he is both an artist and an excellent bibliographer, but such a combination rarely exists.

"I advocate that you should train your cataloguers; hitherto catalogues have mostly been made by general cataloguers; I maintain for an art catalogue you require a staff of assistants who add to the general acquirements of accurate bibliographers a special knowledge of the history of—

"1. Of engraving on wood and copper.

"2. Of the schools of painting, sculpture, and architecture.

"3. Of the technical arts in general.

"I would here add the 'Cruikshank' question, so much discussed at the meeting of last Saturday, has already been very well solved by you, as shown by the article, 'Amman,' on Part III. of the printed specimens; I advocated the same plan for Cruikshank.

"Further, Dr. Rock's recommendation of including topographical works, you have forestalled in the specimen, Part II.; Mr. Eastwood's question about natural history works (Gerrard's Herbal), you have already adopted in specimen, Part III.

"I am not anxious to obtrude any remarks further upon you than you may wish, but having devoted so much of my time to bibliography, and taking more than an ordinary interest in your scheme, and as you did me the honour of asking for my suggestions, I have given them unreservedly."

MINUTE approved at a Board Meeting held at the South Kensington Museum, on the 19th July 1866.

"Preparatory to the publication of the first proof (of the Universal Art Catalogue) the prospectus is to be advertised."

MINUTE approved at a Board Meeting held at the South Kensington Museum, on the 2nd August 1866.

"The account of the copy of the Art Catalogue of Brera Library at Milan, amounting to 64 lira (2 l. 5 s. 4 d.) is to be discharged."

MEMORANDUM read at a Board Meeting held at the South Kensington Museum, on the 18th December 1866.

"It is estimated there will be 30,000 entries, which would fill about 400 columns of the *Times*, and inquiries lead me to think that some arrangement might perhaps be made with that paper to print the catalogue at cost price, which I believe would be about 16 l. a column.

"The total outlay for printing would therefore be, at this rate, 6,400 l.; but of this sum 2,400 l. would be the cost of the stamps, which is no cost to the public, being repaid to the Exchequer; thus 4,000 l. are left for composition, paper, printing, and circulation.

"Whether a small or large edition be printed, the composition would be the same, say about

about 4 l. a column, or 1,600 l. This reduces the sum to 2,400 l. for paper, printing, and circulation, which is at the rate of 1 s. 7 d. per entry for a circulation throughout the world, of 65,000 copies. Such a circulation is to be obtained by no other means, and by no other means equally effective could the completion of the work be accomplished."

LETTER from Mr. Cole to Mr. Mowbray Morris.

South Kensington Museum,
5 January 1867.

Sir,

I AM directed by the Lords of the Committee of Council on Education to state that Parliament in its last Session having given its consent by a vote to the preparation of an Universal Art Catalogue of Printed Books relating to the Literature of the Fine Art of all countries, produced since the invention of printing, their Lordships have caused such a catalogue to be proceeded with, which it is desirable should be rendered as complete as possible.

The great European libraries are generally very deficient in printed catalogues, and there are, therefore, insuperable difficulties in completing the catalogue by reference to such libraries. The only effective mode of obtaining a full, if not complete knowledge of printed works, which has suggested itself, is to print the catalogue in some way so as to secure the most extensive circulation possible, in order to elicit throughout Europe notices of works not already inserted in it.

The *Times* newspaper would accomplish the desired circulation far beyond any other mode, and my Lords have directed me to inquire if, considering the interest of the catalogue, not merely to this country, but throughout the world, the proprietors of the *Times* would be disposed to admit the publication of the catalogue into its columns on a more favourable footing than an advertisement, and afford any and what facilities for the publication of portions of the catalogue, from time to time, in the *Times* newspaper, as might suit the convenience of the paper.

Documents explanatory of the object are enclosed.

I have, &c.
(signed) Henry Cole.

LETTER from Mr. Mowbray Morris to Mr. Cole.

Dear Mr. Cole,

The *Times* Office, 15 January 1867.

REPLYING to your letter of the 5th, in which you ask whether "The *Times* would be disposed to admit the publication of the catalogue of printed books relating to the Fine Arts into its columns on a more favourable footing than an advertisement," I beg to inform you that we are disposed to assist you in your arduous undertaking in every way that is not inconsistent with our engagements, express and implied, towards the general body of our readers and advertisers. Your catalogue ought, I think, to appear not as an item of news, or in the portion of the *Times* which is usually devoted to miscellaneous information, but in what is commonly called the advertisement sheet.

It must, therefore, be regarded as an advertisement, and so the question arises at what price per column we can afford to place the necessary space at your disposal. If the calculation that has been made for me is correct, the lowest sum that will protect us from loss is 11 l.

As regards the details of publication, I must refer you to my colleague, Mr. McDonald, who represents the printing department of the paper.

I remain, &c.
(signed) Mowbray Morris.

MINUTE approved at a Board Meeting held at the South Kensington Museum
on the 24th January 1867.

READ Minute of 14th April 1866; also Mr. Pollen's statement of work done in 1866.

This work is to be considered as representing 150 days, and to be paid at the rate of 2 l. a day.

In 1867, all work of editorship is to be comprehended within the payment of 300 l. for 150 days' attendance, except the Universal Art Catalogue, which is to be paid for at the rate of 6 d. per entry from the letter C. to Z., both inclusive.

MINUTE approved at a Board Meeting held at the South Kensington Museum
on the 1st of February 1867.

READ Mr. Mowbray Morris's letter, offering to insert the Universal Art Catalogue at the rate of 11 l. per column in the "*Times*" Newspaper, instead of 20 l., a usual charge. It is estimated that the cost of printing the whole catalogue will be about 5,000 l., to be spread over three years.

This is a low charge, and insures a circulation over the world of 65,000 copies.

Approved for four pages.

MINUTE approved at a Board Meeting held at the South Kensington Museum on the 9th of April 1867.

My Lords inspect the proofs of the Art Catalogue. They desire that the announcement should be translated into French, German, and Italian.

MINUTE approved at a Board Meeting held at the South Kensington Museum on the 15th of May 1867.

My Lords desire that, until it is ascertained how far the publication in the "Times" newspaper of the proofs of the Universal Art Catalogue answers the object in view, by eliciting such information for the completion of the catalogue as would justify further expense in advertisements, they be suspended.

MEMORANDUM by Mr. Pollen.—[31 May 1867.]

UNIVERSAL ART CATALOGUE.

THE plan of the catalogue finally carried out, has been that originally suggested in the printed memorandum of March 1866, viz., to include in the compilation all works bearing on the theory, history and criticism of art, whether directly or in as many books of travels, archæology, guide books, &c., indirectly, by giving scattered notices of isolated monuments or works of art, only to be found described in such books.

All such matter is intended to be included in the catalogue. The editor assumes no right to judge of the relative importance of different books of this last kind.

There are, however, instances in which these notices would be too vague or too little detailed, to make the works containing them worth a place in the proposed catalogue.

Costume is illustrated as fully as possible.

Anatomy is represented in all works of that science, as far as can be discovered, specially designed for artists.

Anatomy, generally, belongs to another class of subjects; and illustrated works of anatomy of the finest description can be seen in any large general library.

Natural history, flowers, &c., are well represented in the catalogue by the best known illustrated works of various periods.

Illustrated works not bearing like these, more or less directly, on art education, are admitted into the catalogue on the principle advocated by Mr. Winter Jones, and many others, viz., the full representation of schools of book draughtsmen, engravers, or woodcutters; care being taken with regard to modern books to admit only good illustrations.

Mr. George Bell, 186, Fleet-street.—[5 June 1867.]

"IN answer to your request about the Universal Art Catalogue, I beg to say that I have made a calculation of the cost of printing and distributing 3,000 copies to various individuals and institutions, for the purpose of obtaining assistance and information, in order to make the catalogue complete.

"I find that to issue these as usual in detail, in double sheets, 32 pages 8vo., half abroad, half in England, would cost about 60 *l.* for every 32 pages. The charge in the *Times* newspaper for three columns was, I understand, 33 *l.*; the three columns would, I think, make 18 pages of a printed catalogue in moderate sized type.

"Granting the utility of such a work, which I think cannot be doubted, and that completeness is desirable and cannot be obtained except by wide co-operation, I do not think that the distribution of 3,000 copies would be nearly so effective as the publication in the *Times*, with its many thousand readers, for many books are in the hands of private owners which are not to be found in the public libraries, and I do not think that those owners can be reached by private applications. I know also, from my experience as publisher of 'Notes and Queries,' that appeals for information addressed to the public generally, obtain a ready and even an eager response, and bring out a great amount of latent knowledge.

"On the score of economy, I think the insertion in the *Times* is to be preferred, for if the extent of the catalogue is estimated at 400 columns, this would occupy about 2,400 pages in the 8vo. form, the cost of which would be 4,500 *l.*, to which a further sum would have to be added for general advertisements."

Mr. SAMPSON LOW, Ludgate-hill, sends the following ESTIMATE for the Production of the ART CATALOGUE.

	Sheets.	For 3,000 Copies.	Each Additional 1,000.	Rent of Type.
		£. s. d.	£. s. d.	£. s. d.
In Ruby type - - -	93	1,913 3 6	276 2 -	255 15 -
In Nonpareil type - -	62½	1,508 2 0	185 12 0	240 12 6
In Long Primer type - -	130	1,813 15 -	386 2 -	286 - -

Milton House, Ludgate-hill,
6 June 1867.

Sampson Low.

MEMORANDUM on different Calculation of Cost for the production of the Catalogue.

MR. SAMPSON LOW's estimate offers certain advantages by saving of postage for all such copies as are already provided for by the general circulation of the "Publisher's Circular."

In order, however, to carry the work on in an efficient method, it will still be necessary to distribute and to send abroad a certain number of copies so as to ensure answers to special inquiries and difficulties.

There will remain, therefore, some 350 to 500 copies, to be distributed by post, of each issue.

The advertisements will also have to be provided for in the "Times" and other papers both in England, on the Continent, and in America.

Corrections and additions, and other incidental expenses, will remain also in the method proposed on the same scale as in the final Memorandum.

One advantage to be noted is that offered by Mr. Low of leasing the type for a moderate sum. Less than 6,500 £. would not suffice on the method proposed to do the work properly.

If, however, the plan of insertion in the "Times" should be discontinued by my Lords, I think the proposal of Mr. Sampson Low offers more advantages than any other method here advocated.

(signed) *J. H. Pollen.*

UNIVERSAL ART CATALOGUE.

Memorandum by Mr. Cundall.

I HAVE examined the estimate for printing and circulating proofs of the Universal Art Catalogue which has been sent in by Messrs. Low & Co., and am of opinion that its issue through their registered paper, the "Publisher's Circular," offers certain advantages which are worthy of attention.

The "Publisher's Circular" is sent regularly to 3,000 persons: librarians, booksellers, and others, who are all in some degree interested in the formation of an Art Catalogue; and the proprietors offer to supply and distribute, at a reasonable cost (1,813 £.), 3,000 copies of the Art Catalogue with the "Circular," and to publish the whole, in fortnightly instalments, in the course of three years.

But if anything like a complete catalogue of art books is aimed at, it will be necessary to obtain wide co-operation, and to supplement the circulation of the "Publisher's Circular" with a special list of authors, bibliographers, librarians, &c., for which I estimate that 1,500 additional copies would be required; say 750 for England, 500 for the Continent, and 250 for the United States and the Colonies.

If this suggestion were acted on, the total cost of printing and distributing 4,500 copies of the Art Catalogue would be as follows:—

	£.	s.	d.
Cost of paper and print, and delivery of 3,000 copies in long primer type; as per Messrs. Low's estimate - - - - -	1,813	-	-
Cost of paper and print, 1,500 additional; as per estimate - - - - -	579	-	-
Corrections and additions (2l. per sheet; 130 sheets) - - - - -	260	-	-
Enveloping, addressing, and registering 1,500 copies 72 times; that is, 108,000 times at, say, 1 d. - - - - -	450	-	-
	£. s. d.		
Postage (Ireland), 750 at 2 d.; 72 times (the weight would be above 4 oz.) - - - - -	450	-	-
Postage (America), 250 at 2 d.; 72 times - - - - -	150	-	-
Postage (foreign), 500 at 3 d.; 72 times (above 4 oz., to France, 2 d.; to Italy and Germany, 4 d.) - - - - -	450	-	-
	1,050 - -		
Advertising in England; 3 l. per week for three years - - - - -	468	-	-
Ditto - on Continent, 3 l. " " - - - - -	468	-	-
Ditto - in America, &c., say - - - - -	100	-	-
	1,036 - -		
	5,188 - -		
To this, at least 10 l. per cent. should be added for Contingencies - - - - -	518	16	-
Making the Total - - - - -	£.	5,706	16 -

Messrs. Low's suggestion that the type should be hired, and kept standing for four or five years, is especially deserving attention on the score of economy.

24 June 1867.

Joseph Cundall.

June 1867. No. 618.

Science and Art Department—South Kensington Museum.

UNIVERSAL ART CATALOGUE.

MEMORANDUM ON PUBLICATION of the FIRST PROOFS.

1. It may be well to observe that the formation of a library of art books at South Kensington has been followed by the commencement of a similar art library at the *Ecole des Beaux Arts, Paris*, at Vienna, at Stuttgart, and other places.
2. A catalogue to every library is most desirable; but to a circulating library like that at South Kensington, is a necessity, and it *must* be printed.
3. Several editions of the catalogue of the Art Library have been printed, but daily additions make it imperfect as soon as made; hence the intention of making a catalogue to be complete up to a given date, which would show not only what the library contains, but what it ought to contain; and thus the origin of a Universal Art Catalogue which, once made, is made for all time and for all libraries in the world.
4. Then comes the great difficulty of how to make this catalogue complete. This may be attempted by a circulation of the first proofs to the widest possible extent, or by a special distribution of such proofs to libraries, scholars, booksellers, &c., throughout the world, inviting corrections, &c. Such a special distribution would be very costly, and the cost can only be reduced by the employment of some suitable periodical.
5. By the liberality of the *Times* newspaper an experiment was tried, but this was objected to; and it becomes necessary to consider the other mode of distribution to libraries, &c.
6. There are about 1,500 public libraries throughout Europe and America to which such proofs might be sent. In addition, it would require not less than 500 copies to be distributed

distributed to scholars, booksellers, &c. A residue should be kept for circulation to private collectors, &c., say of 500 copies, making a total of 2,500 copies.

7. According to an estimate from Messrs. Spottiswoode, the cost of paper and proofs of these copies would be 1,550 *l.*; allow 350 *l.* for corrections, and a penny for the cover of each copy, and the total cost of printing would be 2,941 *l.* The cost of foreign postage, say of 1,000 copies, may be estimated at an average of 3½ *d.* a copy, which would be 1,458 *l.* 6 *s.* 8 *d.*

The net cost of the inland postage may be taken at ½ *d.* upon 1,000 copies, which would be 208 *l.* 6 *s.* 8 *d.*

The total cost of postage it is estimated would be 1,666 *l.* 13 *s.* 4 *d.*; the cost of addressing, registering, &c., say for 2,000 copies, at an average of 1 *d.* a copy, would be 833 *l.* 6 *s.* 8 *d.* The total cost of a complete set of proofs, consisting of 2,500 copies, would therefore amount to 8,383 *l.*, as shown by the following details:

ESTIMATED Cost of Printing 2,500 Copies of a Universal Art Catalogue, in demy 8vo. (200 sheets of 16 pp. = 3,200 pp. as Specimen B), to be sent out Two Sheets at a time, making 100 Deliveries, to be issued Twice in a Month, or the whole in Four Years:

	£.	s.	d.
1. Cost of paper and print, 2,500 copies of 3,200 pp. - - -	1,550	-	-
As per Estimate from Messrs. Spottiswoode (Reg. No. 19,031).			
2. Corrections and additions - - - - -	350	-	-
3. Covers for 100 deliveries, printed with instructions, &c.;			
250,000 at 1 <i>d.</i> - - - - -	1,041	13	4
4. Postage of 1,000 (foreign), 100,000 at 3½ <i>d.</i> =	1,458	6	8
The postage to France is 3 <i>d.</i> , and to Germany and Italy			
4 <i>d.</i> under 4 oz.			
1,000 (inland), 100,000 at ½ <i>d.</i> =	208	6	8
After deducting ½ <i>d.</i> as profit to the Revenue.			
5. Addressing, registering, doing up, &c., 200,000 copies at 1 <i>d.</i> - -	833	6	8
6. Advertising in Daily, Weekly, and Literary			
Papers:			
In England, at 5 <i>l.</i> per week - - -	1,040	-	-
On the Continent, at 5 <i>l.</i> per week - - -	1,040	-	-
In America - - - - -	100	-	-
	2,180	-	-
	7,621	13	4
Add 10 per cent., Contingencies - - - - -	762	3	-
	£.	8,383	16 4

8. It may be doubtful if *one* distribution of each set of proofs would suffice, and it is probable that a set of *revised* copies would be necessary. Owing to the additions to the revise, it may be estimated that such revise would cost 10 per cent. more than the first.

But such a distribution would very imperfectly reach private individuals possessing libraries. Indeed it is not easy to see how this could be accomplished without a much larger distribution.

9. By advertising in the '*Times*,' as originally proposed, a circulation of thirtyfold is obtained at a cost of about 5,000 *l.*, being 3,383 *l.* cheaper than the first distribution of 2,500 copies. And I am of opinion that the mode would be far more effective, besides being cheaper.

10. If the '*Times*' plan be not continued it may still be possible to find a suitable periodical having a much smaller circulation than it, and to make arrangements for publishing the proofs in it. It cannot be expected that if the principle of a circulation to individuals be adopted, the cost can be much reduced below that of inserting proofs in the '*Times*' with its 65,000 sale of copies.

(signed) Henry Cole.

The announcement in the '*Times*' of the Universal Art Catalogue was as follows:—

UNIVERSAL CATALOGUE OF ART BOOKS.—The Universal Catalogue of Art Books has been compiled for the use of the National Art Library of the Science and Art Department at South Kensington and the Schools of Art in the United Kingdom.

1. This library contains a valuable and increasing collection of books on art and illustrated books, and though more than one catalogue has been published of the collection, its incessant growth makes these imperfect from the day of their issue.

2. To obviate a difficulty so often expressed which has kept the catalogues of all the large and increasing libraries throughout Europe in MS., the Lords of the Committee of Council on Education, after consulting

and receiving the advice of authorities both in this and other countries, have determined on the compilation of a printed catalogue, containing the titles of all printed books down to the year 1866, required to complete the Art Library wherever the books themselves may happen, for the present, to be.

3. They hope, by this means, to furnish not only a standard for the completion of the collection itself, but a record of art books that may prove a valuable acquisition to all similar libraries, and to all those interested in the literature of art.

4. Such a work as an Universal Catalogue of Art Books has never been given to the public, and the difficulties of preparing the framework of so great an undertaking, the first of its kind, are serious.

5. The MS. Catalogues of the British Museum, and such printed catalogues of large libraries in the United Kingdom, or on the Continent, as are published, have been carefully searched and collated with the best known bibliographical works. But printed catalogues are wanting to almost every important library of Europe. The part of the Catalogue of the Imperial Library in Paris relating to the Fine Arts is yet to come. Of the great library in the Vatican the collection of Count Cicognara only is provided with a printed catalogue. Of certain classes of books, in other capitals, there are printed catalogues more or less perfect; but of many other well-known libraries no printed catalogues have been obtained.

6. Much matter, therefore, remains to be collected, so as to form, in the first instance, an alphabetical catalogue of the books in question under their authors' names. In order to facilitate this, the publication of the proof sheets in their present incomplete state has been determined on, in order to secure the help of all versed in art literature and bibliography in general in all countries: for whom it is hoped the present work, imperfect as it is, will possess a real and enduring interest. To this end arrangements have been made for the publication of the proofs of the Catalogue through the widest possible channel.

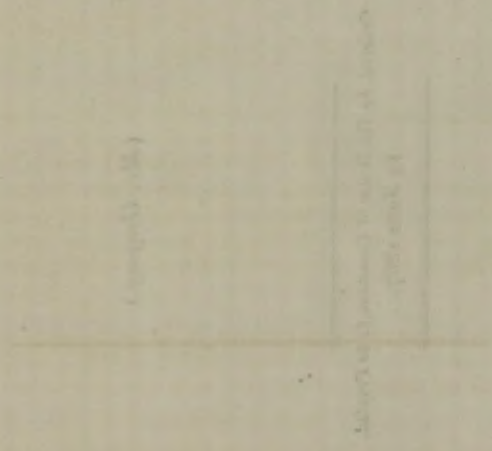
7. Many deficiencies and many errors will, necessarily, be found in these proofs. Many of the books have not been accessible to the editor. It is earnestly requested that copies of the full titles of any printed books not mentioned in the Catalogue, as now issued, may be forwarded to him. A paper, giving the heads of information required for the Catalogue, will be sent to any correspondent disposed to supply information. Additions and corrections should be addressed by letter, postage unpaid, to the Secretary of the Science and Art Department, for the Editor, Universal Catalogue of Art Books, South Kensington Museum, London, W.

8. The abbreviations of the references to libraries in which, so far as has been ascertained, the books now catalogued may be found are as follows:—

- S K.—National Art Library at South Kensington.
- B.M.—British Museum.
- Bodl.—Bodleian.
- T.C.D.—Trinity College, Dublin.
- Roy. Soc.—Royal Society, London.
- Lond. Inst.—London Institution.
- Inst. Arch.—Royal Institution of British Architects.
- Lond. Libr.—London Library.
- Athen.—Athenæum, London.
- Cicogn.—Vatican, Count Cicognara's Collection.

Names of Continental Capitals, State Libraries in each, respectively; A.—Academia, or Académie; B.A.—Beaux Arts, or Belle Arti. Where a book is to be found in the South Kensington National Art Library, that library is indicated as possessing the book, next the British Museum, next the Bodleian, etc.

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